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pots cutting black against a winter sunset, and a lamp lighted in a window in the third story; another, an orchard on a seaward slope, the trees painted with a softness and truth such as only Jacque achieves; another, the trees of a park lashed by the visible fury of a drifting snow-storm—all this done with simple strands of colored silk! and in a *style* that is the despair of our best landscapists. I say it has been done, because I have seen it; but I hardly expect you to believe it till New York has the inestimable pleasure of holding these wholly unprecedented achievements awhile in her Museum.

J. Appleton Brown's exhibition has been quite successful; the sales from it have been numerous. This surrender of the public, to whom his best work has heretofore been *caviare*, is partly owing to some surrenders on his own part. Several of his pictures have been dosed and loaded with sunlight, shadow, and green simplicity till they are "too sweet for any thing;" but the gormandizing public at last catches the flavor, too delicate—and true—heretofore, and appears to like it. I think the artist might now begin to attract notice in New York, and sell well there.

Four lady pupils of Hunt have been making an exhibition for sale here, but as this letter won't be printed till the latter is over, I may just remark that their work is really beneath criticism in all respects, and only suggests at best what they might try to do if they had ever learned to draw or to paint. They have had unlimited writing up from sympathetic literary friends, but printer's ink won't paint pictures.

GRETA.

The Print Collector.

THE number of collectors of etchings and engravings has increased so greatly of late, that we have determined to devote some portion of each number of THE ART AMATEUR to their special interests. A record of all important sales of the month will be maintained, and much valuable information concerning the market at home and abroad will be given from time to time. We shall do our best to protect inexperienced collectors from being imposed upon by unscrupulous dealers who may try to palm off reproductions of etchings as originals, and we shall continue to expose unflinchingly such discreditable performances as the introduction into the auction-room, under cover of a respectable name, of the riff-raff of the dealer's shop, as in the case at the recent Dolph sale by Messrs. George A. Leavitt & Co., referred to in detail on another page. Much pains will be taken to give the price-lists of rare prints, so that they may be of positive value to purchasers. With this view we shall not rely on the figures of any one dealer, and in any case of doubt as to the right valuation to put upon any rare print, the opinions of expert collectors will be invited. We shall always be happy to receive suggestions from correspondents, and shall do our best to give them any information they may require in connection with this department.

The value of rare prints upon which we put a price depends much, of course, upon their goodness of impression and earliness of impression, as well as upon their condition. In this connection we would caution the novice not to attach too much importance to the prices he will find in marked catalogues of prints sold at auction—particularly of Old Masters. They may indicate generally the fluctuation in the market of the prints at large of any given artist, school, or class. But as regards individual specimens, they afford but very little assistance, and are often misleading. The true value of a given print depends, as we have said, upon a variety of conditions, which we have summarized above, and as to most of these conditions it will be noticed that the printed catalogue is often discreetly silent.

WHISTLER'S ETCHINGS.

THE following are the prices given by Mr. Haden in his book "About Etching," published last year. The American dealer generally reckons an English shilling at forty cents, to cover the expenses of importation and his own profit. Some of Mr. Whistler's etchings are very rare. No dealer in this country has a complete collection of them. Mr. Wunderlich probably has the largest assortment.

Putney Bridge. (Fifty impressions only, first twenty printed and signed by Mr. Whistler.)..... £6 6
The Adam and Eve, Old Chelsea. (The same.)..... 6 6

Few, if any, of the first twenty of these etchings remain. Mr. Whistler's celebrated and rare series of sixteen Thames etchings consists of the following:

- | | |
|----------------------------|--------------------------------|
| 1. Black Lion Wharf. | 9. The Lime Burners. |
| 2. Wapping Wharf. | 10. The Little Pool. |
| 3. The Forge. | 11. Chelsea Bridge & Church. |
| 4. Old Westminster Bridge. | 12. Eagle Wharf. |
| 5. Wapping. | 13. Limehouse. |
| 6. Old Hungerford. | 14. Thames' Warehouses. |
| 7. The Pool. | 15. Millbank. |
| 8. The Fiddler. | 16. Early Morning (Battersea). |

The price of the set, mounted and in a portfolio, was given by Mr. Haden as fourteen guineas, or separately, at prices ranging from one to three guineas. It has lately sold here for a hundred dollars.

Amsterdam.....£2	2	Flo.....£6	6
Oyster Smacks..... 8	8	Annie Haden..... 10	10
Lindsay Houses..... 6	6	Siesta..... 6	6
London Bridge..... 6	6	Speke Avenue..... 4	4
Boy..... 5	5	Limehouse..... 2	2
Greenhithe..... 6	6	Draped Figure..... 5	5
Speke Hall..... 5	5	Battersea, Morning..... 10	10
12 Etch'gs from Nature..... 12	12	Babs..... 6	6
Guitar Player..... 10	10	Pickle-Herring Stairs..... 4	4
Weary..... 5	5	Billingsgate..... 2	2
Fannie Leyland..... 4	4	Muff..... 6	6

"The Little Putney," a new etching by Mr. Whistler, is announced by the proprietors of "L'Art," who have been authorized to publish the plate. Signed proofs on Dutch paper, limited to fifty impressions, are to be sold at three guineas, and unsigned proofs, limited to one hundred impressions, at one guinea.

THE ETCHED WORKS OF J. J. DE BOISSIEU.

At an important auction sale in Paris, not long since, of prints of master etchers and engravers of the eighteenth century, the following were the prices obtained, *in francs*, for good impressions of etchings by J. J. de Boissieu. The American dealer generally reckons thirty-five cents to the franc. The letter "R," with accompanying numbers, given below, will be understood by collectors to refer to Rigal's well-known work, and the number under which the plate is described in that book:

	Francs.
St. Jerome (R. 2) and The Fathers of the Desert (R. 2). Both on India paper.....	3 50
The Notary Public (R. 8) and The Big Coopers (R. 9). Old proofs; also the latter, on India paper.....	14 00
The Bubble Blowers (R. 10). On India, and also on white paper.....	5 00
The Hermitage (R. 11). On India and also on white paper. Farm-house Interior (R. 12) and The Schoolmaster (R. 14). India paper.....	2 50
Old Man Teaching a Child to Read (R. 18). State, having two points after the monogram; also the same, finished. Children Playing with a Dog (R. 19). Early proof, papier vergé.....	11 00
The Botany Lesson (R. 20). White paper; also a superb proof upon India paper, with the mark of the visé on the upper margin.....	5 00
Fête Champêtre (R. 21). Early proof.....	51 00
The Little Mountebanks (R. 22). Two early proofs, one with the asterisk.....	4 50
Two Children Playing with Soap Bubbles (R. 25). Upon India and upon white paper.....	5 50
Artist Painting an Old Man (R. 26) and Old Man Playing on the Hautboy (R. 27).....	7 00
Old Man Playing the Hurdy-Gurdy with Left Hand (R. 28) and The Temple of the Sibyl at Tivoli (R. 30).....	1 50
View of the Acquapendente (R. 33) and Sepulchre of Cecilia Metella (R. 35). Both on India paper.....	1 50
View of the Bridge of Lucano (R. 36), early proof; The Little Builders (R. 38), on India paper; and View of St. Columbus (R. 39).....	2 00
View near Arbresle (R. 40). Japan paper. Same on India paper; and View of Saint Audéole (R. 41).....	1 00
View of Champ Verd (R. 43) and Château de Madrid, near Paris (R. 44).....	2 00
View of the Fontainebleau Road at Bouron (R. 46). On India paper "volant." Entrance of the Forest of Fontainebleau (R. 47), Fountain of Choulain (R. 48), Waterfalls (R. 49), Waterfall (R. 50); one point after D. B. F.....	3 00
The Two Large Cows Crossing the Brook (R. 36). Papier vergé.....	2 00
Chestnut Tree (R. 57), India paper; and The Stone Bridge (R. 58), papier vergé; the latter also on India paper.....	4 00
Villager Resting in the Woods (R. 59) and The Chapel (R. 60). Early proof, papier vergé, and another.....	5 00
The Cascade (R. 62). Papier vergé, and Landscape (R. 64). India paper.....	4 00

The conclusion of this list of prices will be given in our next issue. The etched works of Boissieu were so nearly complete in this collection that we give more space to their enumeration than we might otherwise do. We would remark here, for the benefit of young collectors, that the omission of certain prints from such a large collection does not mean necessarily that the missing ones are rare and could not be obtained. It is more likely that the collector considered them of no importance, and therefore did not trouble himself to acquire them. This hint should be borne in mind by collectors, who sometimes will compare a series of catalogues, hoping that they will get thereby a tolerably good guide on the point of comparative rarity of a print. They should consider that there is seldom a collection brought to sale in which the proprietor has aimed to acquire the complete works of any one master.

SOME OLD MASTERS.

THE following are prices at which fine impressions of copper-plate engravings by old masters have been recently sold. The letter "B," followed by a number, means, as collectors know, Bartsch's work of reference, and the number of the plate in the order described therein:

Marc Antonio.—Adam and Eve. B, 1. Superior print.....	\$275
Pyramus and Thisbe. B, 322.....	100
The Three Holy Women. B, 33.....	30
Rembrandt.—Adam and Eve. B, 28.....	\$40 to 100
Ecce Homo. B, 77.....	\$150 to 300
Descent from the Cross. B, 163.....	20
Anderloni.—Holy Family, after Raphael.....	35
Peter Dreuet.—Louis XIV., after Rigaud.....	25
Gerard Edilink.—Philip of Champagne. First state.....	45
Mandel.—Madonna, with the Stars. Artist's proof.....	100
Bella Tiziana.....	70
A. Masson.—Comte d'Harcourt. (Cadet a la perle).....	45
Robert Nanteuil.—Simon Arnould. First state.....	125
Jules Mazarin. Fine impression.....	20
Albert Dürer.—Virgin, with the Crown of Stars. B, 31.....	100
Ecce Homo. B, 22.....	20
Melancholia.....	150
The Small White Horse. B, 96.....	50
St. Jerome in his Cell. B, 60.....	\$200 to 400
Lady on Horseback. B, 82.....	30
Albert Dürer (Wood)—The Annunciation. B, 83.....	10
Holy Family. B, 97.....	15
Coat of Arms of Nuremberg. B, 162.....	15

BARTOLOZZI.

Ann. Caracci, Madonna of Silence.....	\$15
Ann. Caracci, Clytie.....	10
Reynolds, Lord Mansfield.....	10
Reynolds, Lord Thurlow.....	10
Tuccaro, Mary Queen of Scots and James I.....	14
Cipriani, Nest of Cupids.....	7
Sassaferrato, "Lady and Child,".....	6
Del Sarto, Madonna of the Sack.....	8
Del Sarto, Madonna of the Sack.....	Proof, 16
Kauffman, Science Resting in the Arms of Peace.....	4
Kauffman, Other good examples of his charming works should be bought, according to subject and condition, for from about.....	\$3 to 10

RAPHAEL MORGHEN.

Raphael Mengs, Adoration of Shepherds.....	\$15
Raphael Mengs, Adoration of Shepherds.....	Proof, 45
Poussin, Rest in Egypt.....	15
Poussin, Dance of the Seasons.....	15
Raphael, Transfiguration.....	50
Da Vinci, Last Supper.....	\$50 to 75
Raphael, Madonna of the Chair.....	\$20 to 30
Raphael, Madonna of the Chair; retouched impression.....	10
Guido Reni, The Aurora; retouched impression.....	14
Guido Reni, The Aurora; fine old impression.....	60
Raphael, La Fornarina.....	12
Gerard, Napoleon.....	12
Da Vinci, Portrait of Da Vinci.....	\$15 to 20
Raphael, Portrait of Raphael.....	15

Doubtless one of the most attractive French etchings published of late is the large print of Fortuny's "Choosing the Model," which Mr. J. W. Bouton is authorized to offer as a premium to new subscribers to "L'Art." It represents an elaborately decorated salon, with a beautiful woman posing while undergoing the scrutiny of the French Academicians. The composition of the picture is very clever. The etching itself is pure line, without touch of burin or roulette. We are not used to find in Fortuny's work such a high degree of finish as in the print before us, but the print will be generally liked the better, we do not doubt, for having it.